Botticelli of the twentieth century, who before his untimely death had become one of the really great figures in contemporary art.

It was in the generation following on Manet, that the characteristic Jewish function of acting as intellectual intermediary began to make itself felt: for it was to a large extent by Jews that the spirit of the Impressionists was carried beyond France, to initiate a new tradition in painting throughout Europe. Thus, Serafino de Tivoli, who had studied in Paris, brought the new conceptions back to Italy, where he founded what was irreverently called the school of the "macchiaiuoli". Josef Israels took it to Holland, becoming the most significant figure in Dutch art since the seventeenth century, and certainly the nearest in spirit to Rembrandt van Rijn. It was typical that this Jew was the first person of his age to enter into the spirit of the people, and to go to the fisherman, the peasant, and the artisan for inspiration, unmingled with any sense of patronage, amusement, or charity. A similar democratisation was achieved in Russia by Isaac Levitan, of whom the anti-Semitic *Novoye Vremya* wrote: "This full-blooded Jew knew, as no other man, how to make us realise and love our plain and homely country scenes."

In this, Israels and Levitan were at one in spirit with their great contemporary, Max Liebermann, who, on the authority of the *Encyclopaedia Britannica,* is one of the two first-rate figures in German painting. There

had been eminent German-Jewish painters of the con*
ventional school in the generation which had preceded
him—Veit and Oppenheim and Possart and the
Bendemanns, father and son. It was Liebermann,
however, who, by bringing the Impressionist school to
the knowledge of his country, disturbed the complacent
traditionalism (shared by these Jewish painters) which